



Creative  
Lancashire



THE NATIONAL  
**FESTIVAL  
OF MAKING**  
TALKS 2019





Sat 15 Jun — Sat 14 Sep 2019  
 Blackburn Museum & Art Gallery  
 Museum St, Blackburn BB1 7AJ  
 Open Wed — Sat / 12 — 4.45pm

# INDUSTRIALISED

Art in Manufacturing  
 in the Gallery

Featuring contemporary reflections on the rich layers of making and manufacturing, and the human stories of these factory workforces, as seen through the lens of eleven international multi-disciplinary artists.



FestivalofMaking.co.uk

The National Festival of Making Talks Edition

## A Festival as a 'Movement for Change'



Now in its third year, National Festival of Making is a vibrant national celebration of creativity. The festival brings together artists, designers, manufacturers, small-scale makers and the public, to explore their own making potential.

Alongside the weekend programme of hands-on workshops, performances and art installations, we have invited some of the most recognisable and respected designers, makers and strategists from the UK and beyond to connect with the talent of the region in a series of curated talks and festival presentations, to respond to some of the most pivotal challenges for making industries and in society.

The Centre for Cities recently declared that Blackburn is among the top ten youngest places in the UK. It is only right that we focus on the next generation and how we can best equip them with the right skills for factories of the future.

A recent UNESCO global study declared that women account for less than 30% of jobs in STEAM (Science, Technology Engineering, Art and Mathematics). Here in the UK, the figure is less than 9%. The Women in STEAM – Inspiring the Next Generation session brings together pioneering females working in STEAM occupations to explore the issues and barriers behind this staggering inequality, and how to bring about change? Over the coming pages you can read insightful perspectives from trailblazers taking part in the discussions, including Philippa Glover of NW based CNC Robotics, and STEMFirst Ambassador, Helen Heggie.

STEAM education provides learners with the opportunity to learn creatively, using skills such as problem solving. Whilst human intuition and creativity is also recognised as essential, funding is disappearing from creative and the expressive arts subjects, and their importance marginalised. The vacuum provides necessity and opportunity for new ways of thinking and innovative solutions which we explore with Arts Council Chief Executive, Darren Henley OBE, and other contributing speakers.

We continue to explore these and other related themes over the weekend with a host of leading and innovative guest speakers who will be sharing views on a range of topics. From opportunities to gain insights on the artists participating in the Art in Manufacturing showcase; to panels exploring themes such as Why Creativity & Making Matters, to the relationship between Culture, Creativity & Placemaking..

Ahead of this year's event we also caught up with award-winning educator Andria Zafirakou, about her creative inspirations and journey to being named Global Teacher of the Year 2018. We're delighted that Andria can join us for a stellar panel including Jason Stocks-Young, who was featured in the recent BBC2 TV series Made in Great Britain.

Halima Cassell, whose work is featured on our cover, will partake in a Conversations in Creativity talk with curator Janet Boston. Another talk profiles legendary designer, Malcolm Garrett, known for his iconic sleeve designs for Buzzcocks and Duran Duran. Garrett also features in an exhibition of his work at Blackburn Cathedral.

Our Super Women – Small Business Heroes panel profiles extraordinary women who have defined business success on their own terms.

Superheroes show up in unexpected places, shapes and sizes. Last summer a 15-year old schoolgirl didn't show up at school, and instead, sat down outside the Swedish parliament – inadvertently kicking off a global movement for change inspiring others in over 70 countries to join in this brave act of self-expression. At last year's International Summit hosted by our talks partner, Creative Industries Federation, industry leaders proclaimed that alongside creativity, bravery is among the most valuable skills that a young person can possess to be an effective problem solver. This is an essential attribute in this age of acceleration and disruption - not witnessed by previous generations.



In our own response to some of the biggest global challenges, we bring together designers and makers to discuss game-changing propositions in two Great Ideas to Save the World panels hosted by fashion designer, Patrick Grant, and Daniel Charny, co-founder of Fixperts, an innovative learning programme that challenges young people to use their imagination and skills to create ingenious solutions to everyday problems. Students from Blackburn College School of Art & Design will also respond to issues relevant to us all in the End of Year Show which runs concurrently over the festival weekend.

There's a good chance that walking the streets of one of the youngest places in the UK, there could be dozens of other versions of Greta Thunberg's, inspired by the Crafts Council's Real to Reel Films at Blackburn Cathedral, or possibly by a world-class artist, inspirational engineer or award-winning teacher speaking at the Museum.

Greta is a rallying call to makers, and us all, to bravely respond to the challenges of the 21st Century.

**skolstrejk för klimatet**

**Ed Matthews-Gentle FRSA  
 Creative Lancashire**

**Creative Lancashire**



Front cover photography by Jonathan Keenan.

# Halima Cassell

CERAMICIST



**Halima Cassell is a globally-celebrated ceramicist who was raised in Blackburn. Ahead of her appearance at National Festival of Making, Halima shares thoughts on the process of making and creating.**



“For me, Making and Creating is a personal journey. Each piece I create has its own obstacles, which continually challenge my thinking around my creative process, making each piece an exciting new Journey

The creative process, no matter what form it takes, whether you’re a writer, singer, dancer, artist etc.. it feeds into our day-to-day life with things that we do. I am a strong believer that Creativity is very therapeutic and allows us to connect with your inner self, thus making it even more important having it in our lives.

I feel very lucky to be doing something that I totally love, and even more so to know it gives other people pleasure too. The exhibition at Manchester represents and demonstrates both my cultural upbringing and my love for being bought up in the Northwest. The work in the show spans nearly 25 years and shows the creative journey that I have taken.”





Images: Halima Cassell in the studio and Eclectica – Global Inspirations at Manchester Art Gallery.

Image credits, this page; Ben Boswell & Jonathan Keenan. Opposite page; Heni Schneebeli.



**Inspired by geometry, architecture, natural forms and foreign travel, Halima Cassell creates deeply carved forms in unglazed ceramic, bronze, stone, wood and cast glass.**

Cassell was born in Kashmir, grew up in the north west of England and her sculpture reflects her dual international and local heritage. Early ceramic works such as Mancunian Roofscapes, first shown at Manchester Art Gallery in 2005, were influenced both by the architecture of the north west and the repeated geometric patterns of Islamic design. In recent years, Cassell has travelled throughout Britain and in Italy, Japan and Pakistan to explore new materials, techniques and approaches. These experiences have enriched her work and taken it in previously unforeseen directions: the regular repetition of carved geometry and immaculate symmetry giving way to sensuous organic curves and asymmetry. Travel renewed her appetite for experimentation – in Japan she threw pots whilst stood on a step ladder and in Italy she worked in marble for the first time.

Cassell is gifted with an exceptional ability to visualise complex patterns and mentally project them on to 3-D

objects. Her work is diverse in inspiration and form, but her personal style is instantly recognisable due to her bold, energetic designs, crisp carving and intuitive understanding of how to integrate pattern, form, material and scale.

This extensive show, her largest to date, in the city where she first dreamt of becoming an artist, is an opportunity to see the full range of her work including the debut of her latest piece, Virtues of Unity, an assemblage of ceramic sculptures which when complete will represent every nation on earth.

Cassell exhibits in the UK and internationally and her work is represented extensively in leading private and public collections including the Victoria and Albert Museum, Birmingham Museum and Art Gallery and the Walker Art Gallery, Liverpool. Her public art commissions can be seen in Blackburn, the Forest of Bowland, the Ribble Valley, Leicester, Nottingham and Liverpool.

[Halima's striking new exhibition, entitled Eclectica – Global Inspirations, is currently on show at Manchester Art Gallery until January 2020.](#)



Conversation in Creativity: Halima Cassell with Janet Boston  
Saturday 15th June, 16.30 – 17.30, Blackburn Cathedral



DESIGNER

# Malcolm Garrett “Bottling Creativity”

Malcolm Garrett is an internationally-recognised designer who has played a key role in the development of British contemporary graphic design. From art school days in Manchester, to designing iconic record sleeves for 80s cult bands, to helping found Design Manchester, Malcolm’s connections to the North and its culture are strong.

Michelle Bondesio, co-coordinator of the Festival of Making Talks Programme, interviewed Malcolm about his views on the origins of creativity, diversity in design, as well as Design Manchester’s new initiative, Design Manifesto.

**In a recent conversation with Ed (Matthews-Gentle) of Creative Lancashire, you said: “If I knew where creativity came from, I’d bottle it and sell it.” Why is creativity so important to you?**

It’s what I do. Every creative you ask will say they don’t know where creativity comes from, but they just do it, because it’s instinctive. Right from primary school, I’ve kind of known that I was interested in making things and doing creative things, drawing things, looking at things. That’s what my life is about.

“Everybody is innately creative. Not everybody can make art in a particular way, I certainly can’t draw like Leonardo, but everybody can think creatively and come up with creative ideas.”

**How do you face the challenge of a blank page or empty screen – where do you start?**

With fear and trepidation (laughs). When I’m faced with a totally blank page, it’s quite likely to stay blank, because I only put marks down when I know somebody else needs to see or be connected to something specific. I’m driven by questions that people ask, ideas that prompt something in my head. Then the piece of paper or the canvas isn’t blank, it’s a starting point.

**You’ve commented that your creativity seems to come from “being naturally contrary, and always thinking I know better than anyone what’s interesting or what is right.”**

**There’s a playfulness and braveness to this statement, which are qualities that many employers see as vital in young talent. If that’s true, are we over exaggerating the importance of degrees and qualifications?**

I don’t think we over-emphasize the importance of degrees. A degree shows that you have spent time evolving and thinking. It doesn’t necessarily mean that you need a degree to have done that, but there is certainly evidence that some level of thinking, looking at process, and developing skills and expertise, occurs as part of obtaining your degree. But it doesn’t necessarily tell you exactly what type of designer, or what calibre of designer, you might be.

As a designer, you are only as good as the questions you are asked to respond to. It’s the designer’s job to find out what it is that is really being asked.

My creativity comes from my contrariness, which means that every time anybody says anything to me, my instinct is to consider the opposite. “Why are you asking that? Why are you doing that? Is there a better way?” Contrariness leads to a natural attitude of not taking things at face value and instead looking at things from different perspectives. Try to put yourself in the position of the audience, what they are looking for and what they need, rather than what you want to give them.

As a designer, you can never discount input from other places and other sources. You need to take it onboard. I think my skill is in how to harness that, to curate it, and to embrace all of the things that need to be embraced. So that’s something that you go to college to learn how to do, to learn about process and thinking creatively.



**You're outspoken about education and design education pathways, especially from primary upwards. Is the current education system or approach fit for purpose?**

The current government is actively discouraging students from taking creative subjects, in favour of other (as they see it) more academic or disciplined subjects, when in reality those subjects are just easier to mark, rather than ones which can also make you a better person.

“The system seems to want to educate creativity out of children, rather than educate them to think creatively.”

This is heading towards a complete disconnect from the creative industries, which are growing exponentially year on year, and with a shortage of new creatives coming in to fill jobs that already exist. It's terrible for the education system to discourage students from following those careers. It's leading to a problem at higher education level, but really the problem starts at primary school.

At primary school, every single kid in the class is a painter. There's paint and brushes and every kid is an artist at that moment and enjoys it. Yet only five years later, nobody in the class thinks they can be a creative, because they've been told, oh you're not good enough, you can't draw, you can't paint, there no jobs, etc. It's just insanity. Creativity, creative thinking, and creative approaches to learning should be encouraged in every single subject.

**You've been connected with Design Manchester since it was launched, and you are now developing a Design Manifesto. Why a manifesto, why now and what do you hope to achieve?**

You really need to speak to Kasper (de Graaf), one of the co-directors of Design Manchester, who is leading this initiative. Central to this is that design is important to individuals, life, and society, making things to make your life better, things that are easier to use. Design is really important in the community, and in society, no more so than in Manchester.

Although I'm inherently a designer, it took me more than ten years to find out what design was and how important it can be. I've spent my entire professional career becoming more and more interested in how design can be useful to people, rather than how it can be useful to me, just making nice things that I enjoy designing.

Design Manchester originated as a Manchester School of Art idea, so our initial audience were design students. But part of the rationale was to get students to think more broadly about their own role as members of society. Design Manifesto is a natural expansion from there, working with the City Council and other civic bodies. We think intelligent design is fundamental, of course in education, but it's also important right across the entire City. If we can have an influence and encourage better design thinking at local government level and at business level across the city, then only good things can come from that.

We're trying to use what we started 7 years ago to build a bigger network, to be collaborative and to engage with other audiences. I'd feel that we would be failing if we didn't have that ambition built in.

We now have an opportunity to speak to more people in order to enthuse others to take that message forward. And that's what the Manifesto is about. The Manifesto is not a collection of words, it's a suggestion for a bunch of actions that people can do and are encouraged to take forward, for themselves and for others.



**Malcolm Garrett is the Creative Director of Images&Co and Joint Artistic Director of Design Manchester. He will be a featured guest for a Conversations in Creativity with Dave Kirkwood, at 12.15pm on Saturday 15 June, Blackburn Cathedral.**

Image credit, previous page: Malcolm with "Fizzing at Terminals" - Sebastian Matthes.

Image credit, this page: Patrick Burgoyne, Michael Wolff & Madelina Kay at Design MCR 2018 - Sebastian Matthes



# BRITISH TEXTILE BIENNIAL

3RD OCTOBER — 3RD NOVEMBER 2019

For more details and programme information see the website at

BRITISHTEXTILEBIENNIAL.CO.UK



The first British Textile Biennial throws a spotlight on the nation's creativity, innovation and expression in textiles against the backdrop of the impressive infrastructure of the cotton industry in Pennine Lancashire.

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**SUPERSLOWWAY**



# Andria Zafirakou

ARTS TEACHER & CHAMPION  
FOR CREATIVE EDUCATION



Andria Zafirakou is an art and textile teacher at Alperton Community School in the ethnically diverse Greater London borough of Brent. In 2018 she won \$1 million when crowned the Best Teacher in the World. She is passionate about education and changing the lives of young people and underserved communities through creativity. Andria used her prize money to found a charity called Artists in Residence (AiR), aiming to improve arts education in schools.

### What was your first memory of creativity?

I have two memories. The first one was when I was about three years old on holiday. My parents had packed an art toy for the trip. It was a white plastic pin board, where you create a drawing using coloured plastic pegs. And the drawing that I made was of a flower – a beautiful perfectly symmetrical daisy flower. And I remember the colours, the symmetry, the little sky, and sun, and grass in the background.

My second memory was when I was in my year one, so that was just after finishing nursery. My teacher asked us to create asked us to create an artwork of a family member. So, I created a portrait of my dad. I remember I used a fake fur for his beard and I found some corduroy fabric for his trousers, because he wore corduroy. So, I remember selecting the fabric very carefully, the shirt material and I made him out of a fabric collage. I can see the colours and everything so vividly.

### What was your journey to get to where you are now?

After finishing high school, I decided to do a foundation course in art and design. I was the first person from my family to take this journey, so it was quite a risk and I had no one to look up to. So I did my foundation course at Central St Martins and then applied to do my BA Fashion Honours degree at Brighton University. We finished in June and then I just missed the application to get into teacher training, which is what I inevitably wanted to do. And it's quite funny, because even my course director at the University had said, "you know you really should go into teaching, because of the way that you explain things and help others, you are such a teacher." So then afterwards, I had to work in industry in the year prior to attending my post grad in Education. And that's it really. From then moment I got onto my course, and from then on it has just been working in a school.

### What impact, if any, have big honours, achievements or awards had on your career?

This particular award, the Global Teacher Prize, had a huge impact. It has helped to celebrate the teaching and educational world and raise the profile of arts in education. I think this is so key at this time. Can you imagine having the title "World's Best Teacher" and for that teacher to be an arts teacher, especially when the arts are being squeezed out of curriculums left, right and centre all over the world. I think that just resonates with how significant and important it is, and how we must protect it. And how life transforming the arts can be for a young being. Personally, it has helped to celebrate my school community, helped to raise the profile of my school. It has made me learn so much more about what is outside, beyond my school, what's in the real world. It's been really exciting, I had the best year of my life learning and re-finding out what my purpose is, and why in particular have I won this award.

### Do your ideas and process develop thematically, or are they more distinctive or random?

What I do in terms of my teaching, I try and see who is my audience in front of me. So, who am I teaching? What are their needs? How do I get across the big picture to them in a way that is digestible, fascinating, interesting and excites them? It's much more independent and very bespoke and differentiated.

### What/Who has been the biggest influence on your what you do (and why)?

I think it would be other teachers who I've met. That's really key, the fact that I love learning from people and I love being inspired by seeing other teachers. And then on the other hand, it's the children as well. When I see a child do something extraordinary, that gives you the drive to carry on. There's no one singular person, it doesn't work like that for me. I just take so much from so many people I meet, and that helps me to drive and develop who I am.

### What inspires you or provokes the motivation towards creativity within?

The thing which motivates and inspires me is when I am in the classroom and I just see "it". It being the moment of wow factor, the inspiration when a child creates something which they are so proud of, when they get it, and when your expectations are completely blown away. So being in an environment which I love, which is the classroom, and seeing what comes out organically from the children in that environment.

### Which artists/designers do you admire or inspire you the most and why?

That's the most absolutely impossible question to ask me. One exhibition that I went to and I came out feeling so overwhelmed was the Alexander McQueen exhibition at the V&A. It was something out of this world. In terms of taking an artist form onto another level and seeing how materials and objects can be completely transformed. Seeing how another individual has taken a concept and communicate it in a really stunning, thought-provoking way. For me it's all about emotions and who can really bring out feelings for me - that's important.

### What is it you love most about what you do?

I get so much joy and fulfilment in seeing young people being creative and exploring the arts. Children doing something which is unique to them, and to everyone else. Seeing them enjoying being on a creative journey and having that moment of freedom and exploration, of relaxation, of challenge, of just being in their own zone. That's what fulfills me.

Andria will be participating in our Creativity & Making – Skills of the Future panel on Saturday 15th June at 13.30, Blackburn Cathedral.

Image credit: Varkey Foundation 2018.



DARREN HENLEY OBE



# Imagine a world without creativity

Darren Henley OBE, Chief Executive of Arts Council, explores the inextricable link between arts and science, and how creativity lies at the heart of human progress.



There would be no original ideas; no advances in science and medicine; no new products or services; no solutions to emerging problems. Without creative scientists, politicians and entrepreneurs we would not have any of the great inventions of the last hundred years: it would simply not have been possible to invent the television, or the internet, or the smartphone without envisioning a different world and imagining something which had never been seen before. Creativity matters in every aspect of our lives, so it is bizarre that we so often take it for granted.

“Art and science support, influence and depend upon one another”

In the public mind, creativity is often epitomised by the arts, but this can lead to a narrow impression of what creativity is. People tend to think that artists spend their days performing a kind of magic, reaching into the void and pulling out a work of genius, although the truth is rarely so dramatic or revelatory.

This perception can lead us to think of the arts as abstract and unrelated to the concrete, linear sciences. In fact, they are inextricably intertwined. Experimental thought would be impossible without creative scientists imagining new hypotheses, and the arts would be infinitely poorer without practitioners who can think methodically and apply technological advances to their work. We need a more integrated and balanced approach to what we teach, knowing that art and science support, influence and depend upon one another.

Once we recognise that creativity drives innovation in all areas of life, we can appreciate the scale of its importance. For centuries the industrial power underpinning our nation’s wealth, influence and sense of worth has been driven by constant ground-breaking ingenuity producing new technologies and ways of working. We are a creative country not only because of our internationally renowned arts and culture, but because every area of our society has been gifted with inventive thought – not least the science and tech industries that are the cutting edge of our economic progress.

“To deal with the pace of technological change, we need to be equipped with the right creative skills”

Our creativity helps account for our past successes; but what does it mean for our future? Our economy requires a constant supply of creative ideas, and the pace at which it needs them is accelerating. More than ever, we need creative thinkers who have the vision to take advantage of the changes wrought by technological progress and direct the results for the benefit of society. We will have to confront some extraordinary dilemmas: what will be the place of the human in the world we are making? How far should we hand our decision-making processes over to technology? What will make our lives meaningful if the necessity for traditional employment is removed? How can we retain control over the machines we create? These are existential questions that require creative answers.

If we acknowledge and respond properly to these challenges, our relationship with technology could generate a world of peace and prosperity. But this outcome requires action. To deal with the pace of technological change, we need to be equipped with the right creative skills.

**Creativity is not magic;** we make more of it in ourselves and nurture it in others. Creativity is vital for all of us, no matter the extent of the role we play. Through it we can discover more about who we are; we can play more, be happier and more fulfilled; we can challenge convention and offer a new vision of what the world might be. Our capacity to be creative is one of the defining qualities of humanity. I believe it provides our greatest hope. It’s why investing in it makes sense.

This is an edited version of the introduction chapter of Creativity: Why It Matters, Darren Henley’s new book published by Elliot and Thompson Ltd. All author royalties from the sale of this book will be donated to the First Generation scholarship fund at Manchester Metropolitan University. The scheme supports young people from backgrounds who do not usually enter higher education, enabling them to access university, and to succeed once they are there. Reproduced with permission: Arts Council England.

**Darren Henley will be participating in our Why Creativity & Making Matters roundtable on Friday 14th June at 1.30pm, Blackburn Cathedral.**



Image credit: James Bloomfield at Festival of Making 2016 by Richard Tymon.

# Re-Made: Culture, Creativity and Place

BY TOM FLEMING

How can we maximise the impact of culture and creativity as drivers and enablers of inclusive economic growth and regeneration across Lancashire? Central to the answer is that partners working across the County need to champion the role of culture and work together to establish a County re-made through the creativity of its people and quality of its cultural offer. This means putting artists, creatives, innovators and radicals to the heart of the conversation and to the forefront of a transforming economy.

Lancashire is a county of incredible qualities. It's a place of cultural ambition, innovation and openness. Its industrial heritage, dynamic cultural sector, education institutions, businesses, sports, nature, and increasingly diverse communities, generate a unique sense of place and possibility. They also generate a unique sense of purpose: to put creativity and making to the heart of the narrative as Lancashire looks to the future to face the major challenges we have as a society and to the compelling opportunities Lancashire has as a place that champions creativity, collaboration, craft and graft as a route to innovation and inclusive growth.



There are opportunities for increased connectivity and capacity to improved cross-overs within, and bolder commissioning to re-imagined cultural infrastructure. Lancashire needs to back its talent – working toward a stronger, more diverse and appropriately skilled cultural and creative sector. It needs to promote and facilitate convergence and innovation across our strengths in culture, creativity, research, science, technology and manufacturing. And it needs to develop and grow festivals as vital catalysts for the production and amplification of the county's creativity.

This requires passion for the radical, for risk and for the capacity of creative practice to make a difference. Lancashire can be a critical hub for creative practice in the north, with a growing strength in independent cultural production. It can be a place which enables creativity to flourish - from the growth of hubs and platforms for creative making to interdisciplinary work with arts and science. It can be a county where the festivals and events sector is diverse and growing, with multiple artist-led activities and an increasingly collaborative ecosystem which connects the local to the national and international. Lancashire can be a place which champions its independent producers, artists and organisations to grow in stature and confidence, leading a process of values-driven, responsible culture-led development.

*Tom Fleming is a leading international expert on the creative economy, and is currently developing cultural strategies for Preston City Council and the Lancashire LEP. [tfconsultancy.co.uk](http://tfconsultancy.co.uk)*

Image credit: NFM 2017 by Karen Mathison.

ROBERT HOWELL,  
DIRECTOR AND CULTURAPEDIST AT CULTURAPEDIA



## A well-run festival can have a positive impact on people and places

Laughter, conversations, shared experiences, a buzz on the high street, wonder, inspiration, energy and positivity can have a long-term impact on bringing people together, health and wellbeing, place and economic vitality.

Culturapedist, Robert Howell, shares his thoughts on the idea of festivals as a movement for change.

Is a festival the answer to fixing a broken and divided nation in a post Brexit, Trumpian age? If it is then how on earth do we honestly evaluate that? We live in an age of bean counters where nothing can happen without postcodes being collected and people being asked about the colour of their socks. We can work out who attended but how do we truthfully work out the long term social or economic impact of festivals?

Without empirical evidence, it's difficult to convince public sector investors, whose core business is increasingly financial management and data gathering, to stump up the cash. Unfortunately that empirical evidence is often flawed and sometimes downright dishonest.

Not all cultural policy is based on empirical research. It can be based on assumptions, tradition or ideology. Half-truths and misleading headlines often influence policy in this post Brexit, Trumpian age. Flawed and misinterpreted research has led to a myriad of poor decisions. Richard Florida has recently conceded that his arguments on the importance of the Creative Class, backed up by empirical research, were flawed. These influenced cultural policy in cities across the world in the nineties and noughties.

Evaluative research is often framed to endorse a current policy or activity without exploring alternatives. Not all researchers are objective. Many will have an agenda, from consultants seeking to please their paymaster to festival organisers seeking to justify their funding.



Some will argue that validity only comes with independent, academic, empirical research but inconsistency, bias and abuse of the sacred peer review system have all been evidenced. Sometimes the methodology is just flawed and uninformed. A city considering an application to be a European City of Culture may well consider the peer reviewed findings of Steiner, Frey, and Holz (2015) on life satisfaction in previous host cities.

This research is based on regional data completely ignoring the fact that some EU NUTS Regions are vast. Their conclusion that traffic disruption may cause dissatisfaction in a region where some of the population live 400 miles away from a host city is not helping anyone develop a cultural festival policy.

I don't know if a programme of festivals can heal a divided post Brexit nation. I do know, from experience, that a well-run festival is likely to have a positive impact on people and places. What data and statistics reveal can be informative but what they don't record - laughter,

conversations, shared experiences, a buzz on the high street, wonder, inspiration, energy and positivity are vital. These are the things that have a long-term impact on bringing people together, health and wellbeing, place and economic vitality.

I am not arguing that we shouldn't evaluate but we need to recognise that data only tells half the story. At the same time we need to learn to put our trust back into the creative experts. When planning and looking at the potential worth of a festival, let's get back to valuing professional observations, common sense and informed instinct and take some of the statistical analysis with a large pinch of salt.

**Robert Howell is Director and Culturapelist at Culturapedia.**

Image credits: Scenes from NFM 2017 and 2018 by Sean Taylor, Karen Mathison and Daniel Allison.



SANDRA DARTNELL, CREATIVE & CULTURAL SKILLS

## Workforce Perceptions

“There is a disconnect in perception between the jobs which people think are available to them, and the plethora of employment opportunities actually available.”

According to Creative Industries Council and DCMS Sector Estimates (2017) there are 929K non-creative support jobs within the Creative Industries. When you consider that there are nearly 1.1m creative occupations within the Creative Industries, over 900K is a significant proportion. For every studio, venue, production there is a structure and a team that makes things happen to ensure that the operation is sustainable and visible. It's in the non-creative occupations that the gaps largely fall, and in technical roles from live event and venue technicians to data analytics. This is something that Creative & Cultural Skills, in partnership with ScreenSkills and the Creative Industries Federation are working to provoke the sector to address through the Creative Careers Programme. The creative industries includes all individuals who work within an industry, regardless of whether their individual job role is creative in nature or not.

Increasingly non-creative organisations are investing in creative teams and roles to develop products, create content and reach new audiences. From health and financial tech start-ups to large corporates; from charities to small food businesses, there are creative employment opportunities in unexpected places across functions such as UX, interface design, photography, writing, events and training.

**How do we bridge that gap in awareness in a way which takes into account both current and future needs?**

The sector needs to invest in making young people and educators aware, and it has to be an ongoing investment. Organisations cannot expect to recruit for the roles they don't tell people exist, or find skillsets that they do not attempt to define. Employers need to make the roles visible. We probably all think we know how a film is made because the credits are visible. When it comes to the future employers must show young people the full credits, and explain the type of skills they value.

Currently they might consider highlighting basic employability skills: using numbers effectively – the practical things like using money, working out distances, calculating dimensions, using language effectively, self-management, communication, the potential to understand the business.

Valuable creative skills and behaviours such as collaboration and co-creation, curiosity and research, confidence in your original idea, taking creative risk, challenging assumptions, refining and redrafting are all attributes which we encouraged a student cohort from National Skills Academy Leadership College, Blackburn College to explore with professionals from the sector as part of the 14:18 Now Make Art Not War – Putting Creativity at the Heart of Learning.

**What is one thing that you think Lancashire stakeholders could do address this issue?**

Experience is a huge barrier to entry. Look for the skills and behaviours new employees need to get started, and an enthusiasm to learn. Stop recruiting to type and within closed circles. Re-evaluate how you consider candidates. Use apprenticeships to complete your workforce, fill skills gaps, to diversify teams to grow or retain talent. The ability to learn on the job whilst earning an income opens-up your organisation to a far wider talent pool. Dedicate resource to creating strong links with education. Make it part of your business model. Name and crucially explain all the roles that allow you to do what you do, and to imagine what you want to do next. Allow the young people (primary, secondary, further and higher education), and those outside education to surprise you with their talent for even better ideas!

**How can or does the Festival of Making help businesses and young people connect more meaningfully?**

By including consideration of skills and career pathways in its programme the Festival of Making starts to help businesses and young people connect more meaningfully. However, the real business of breaking down myths and removing barriers happens when employers spend time with young people and their influencers and make changes to fully open doors.

**On 14th June, Sandra Dartnell will be participating in the roundtables and leading a breakout session on creative apprenticeships.**

creative  
& cultural  
skills

# Connecting Education to Creative Industry

**By Jamie Holman**  
B.A. (Hons) Fine Art Programme Leader,  
University Centre at Blackburn College

There's a wealth of opportunity in the creative industries including making and manufacturing right here in Blackburn. This demand is echoed nationally as we need designers, makers and thinkers to support an industry that is growing faster than any other sector in the UK and is predicted to drive growth across the UK.\*

With this in mind, it is key that curriculum engagement in both Further and Higher Education is focussed on developing conversations about what we need now and what we will need in the future. The earlier we introduce staff and students to these conversations, the earlier we start to develop solutions.

The College is strongly placed to respond locally and nationally. When we respond locally – we are actually responding internationally, as the companies that are local to us are part of the international output for the UK. The National Festival of Making makes these companies visible to the College and offers opportunities for discussion about what we need now and what we may need in the future.

We are listening and people are talking. These conversations are not restricted to a festival or conference – this is a year-round activity for us. The skills agenda is looked at through every level of the student journey, from entry level through to postgraduate degree.

What we are doing at the University Centre at Blackburn College is beyond and more sophisticated than work placement and experience – it is about commissions. It is about students delivering and achieving professional outputs and getting paid for it; delivering exhibitions at gallery spaces in collaboration with Blackburn with Darwen Council and working with industry leaders like Patrick Grant on paid commissions. The National Festival of Making itself is giving students the opportunity to network, grow their CVs and be entrepreneurial. Most importantly, these opportunities are leading to employment with 93% of our graduates in work or further study within 6 months of graduation\*\*

\* Nesta.org.uk.

\*\* Destinations of Leavers of Higher Education (Blackburn College 2017), known outcomes.



Two of our second year BA (Hons) Fine Art students, Emma Colbert and Lydia McCaig organised an exhibition to celebrate womanhood and highlight the issues facing women in today's society. They issued an open call to established artists and students to submit their work for the exhibition – 'Girls, Girls, Girls' – celebrating how far women have come and how far women have to go. This exhibition was on display at PRISM Contemporary, a contemporary academic space for acclaimed visiting artists and students to showcase their work and gain invaluable work experience.

A further example of industry collaboration is the recent project from Patrick Grant, who commissioned BA (Hons) Fine Art student Emma Colbert to produce a large-scale mural at Cookson & Clegg in Blackburn. The commission was inspired by pattern cutting designs of the garments manufactured at Cookson & Clegg and is testament to the high level of talent the University Centre at Blackburn College nurtures.

Projects like this are the type of high-level commissioning and scholarship that our students engage with on a regular basis, exemplifying the quality of talent we nurture and the type of graduate we are able to develop.

In essence there is one goal in mind, which is about contributing to a shared dialogue. It's not just about what industry can offer students, but what students can offer industry. The dialogue between the two needs nurturing and through our involvement with The National Festival of Making it gives our students a unique opportunity to make these opportunities happen.

Jamie Holman will be hosting our aim AIM Maker Talks during the Festival weekend as well as the AIM Panel on Sunday 16th June at 15.00, Blackburn Cathedral.



DANIEL CHARNY,  
CO-FOUNDER OF FIXPERTS

# Fixing Education

FIXPERTS IS AN AWARD-WINNING, HANDS-ON LEARNING PROGRAMME THAT CHALLENGES YOUNG PEOPLE TO USE THEIR IMAGINATION AND SKILLS TO CREATE INGENUOUS SOLUTIONS TO EVERYDAY PROBLEMS. HERE'S HOW THEY ARE FIXING EDUCATION.

A Fixperts project runs to a simple template. Creative teams work directly with a Fix Partner, a real person who presents a day to day challenge for collaborative consideration. Fixperts have worked on problems from putting in earrings to opening doors, made anything from cycling to sleeping easier, and engaged at a micro scale with critical issues like ageing, waste and disability.

The team includes designers or makers, and storytellers, who capture the process and make mini documentaries. The solutions, and the tools brought into play, can be basic or advanced (they often include an element of digital fabrication), but they're a means to an end. Fixperts believe that, through small fixes, people can gain the insight and confidence to find solutions for themselves and others, and that mindset is as relevant whether its improving day to day lives or applying the same thinking in a professional context. The mini



documentaries serve to amplify this message, and to date, with over 500 films online, and exhibitions all over the world, the Fixperts message has been heard close to a million times.

All Fixperts teaching materials and the archive of 500 films are freely available to download, aimed to encourage a social orientation in design and engineering. Originally founded by designers Daniel Charny and James Carrigan, the potential of the project in education was unforeseen, but its use in universities and schools has become the main success story. It is now part of 'think and do tank' FixEd, run by Charny and partner Dee Halligan, which is focused entirely on education, developing courses with universities and schools, workshops for children, and a growing portfolio of corporate consultancy as companies understand the value and relevance of the skills and behaviours it nurtures.

The Tavistock Institute analysed the social initiative, identifying stakeholder impacts: 'For students it developed technical design and transferable skills; for the Fix Partners there was an opportunity to work with designers to build useful products [solving] real problems; for the educational institutions it was a vehicle for teaching social design'.

Fixperts mission now is to 'ensure that more people are more capable of responding creatively to the unparalleled change we'll see within our lifetimes' but they're proudly starting small - 'one fix at a time'. When asked about what he has learned from the years growing this labour of love, Charny responded:

Like many social projects, we have very limited resources against a really big agenda. Fixperts was very wide at the beginning; we started under a sustainability umbrella, we've done a range of work around ageing, disability and inclusive design, and we've been used as a framework also for invention and innovation. We're all of those things still; but we have to be very clear about focusing on where we are most relevant - in education. We'd prefer to work smart and focus on the activities that get us the most impact.

For our part our interest is changing design cultures, which is why we shifted our focus from individual designers, makers and engineers to people that teach design. Fixperts is now almost entirely an education programme, with a focus on disseminating guidelines to tutors and teachers, and supporting the film archive which has become a central teaching resource as well as a great way to inspire wider audiences. We've moved from working with university design undergrad and postgrad level to working with younger children, and we've found that Fixperts is well suited as a framework for STEM, STEAM and D&T. In 2016 we co-produced a draft for a new technical STEM award at GCSE level in England, and that was a really satisfying moment'

**Daniel Charny will be participating in several events over the Festival weekend, including hosting Great Ideas to Save the World, on Saturday 15th June, 11.15am at Blackburn Cathedral.**

[fixing.education](http://fixing.education)

Image credits, left: Daniel Charny by Gareth Gardner. Right: Power of Making Exhibition Image by Peter Kelleher.

"Fixperts has been taught in 20 countries, and in over 40 higher education institutes."



HELEN HEGGIE

## Women in STEAM – Inspiring the Next Generation

When broadcaster Sandi Toksvig was studying anthropology at university, her female Professor held up a photograph of an antler bone with 28 markings on it. “This,” said the Professor, “is alleged to be man’s first attempt at a calendar.” Toksvig and her fellow students admired the bone. “Tell me,” the Professor continued, “what man needs to record 28 days duration?” This was unlikely to be a male-designed product, but an item creativity developed by a female ‘designer’ to meet a real need.

Generally we don’t just ‘make stuff’ for the fun of it. Designers, Engineers, Scientists and Technologists design products and services to ‘meet the needs of society’ because there is a real requirement, be it medical, educational, or to feed, clothe or provide infrastructure. Products are developed by STEAM professionals based on standardised data, and then are developed for society to use.

Currently in the UK only 11% of the UK Engineering workforce are female and the UK is 28th out of the 28 EU countries of women-in-STEM. Worldwide standardised data that underpins the design of all these products tends to be based on white, male statistics. Products therefore are not necessarily fit for use by all sections of society, for example crash-test dummies represent a standard male and cars tested with female sized dummies failed many of their crash-test targets. Designers may believe they are making products for everyone, but in reality when the STEAM workforce is predominately male, and statistics are based on male-biased data, we are mainly ‘creating for men by men’ and ‘stuff’ is unrepresentative of the general population. This needs to change.

It is however not as simple as just encouraging more women into STEAM. The numbers of young people pursuing STEAM qualifications are as low as ever with the numbers of young women studying Science, Technology and Engineering post 16 remaining relatively stagnant for the last 20 years. Surveys show girls stating that maths and physics are ‘irrelevant’ or ‘too masculine’ and that young people make their minds up by the age of 5-7 regarding the types of jobs applicable to each gender. By the time careers advice is offered at secondary school it is too late. The UK needs to be inspiring young people at a far younger age, providing multiple STEAM influences along with persuasive reasons to break down barriers for parents and influencers around STEAM professions and opportunities to ensure a pipeline of young people pursuing STEAM whatever their gender.

Young people must be supported to see that STEAM is for them; with identifiable, empowered role models that young children want to emulate. Society as a whole tends to give contradictory messages that STEAM is not for girls, that manufacturing is dead or that Engineering is a non-academic subject. We need to neutralise these misconceptions in both children and their parents so that young people retain their natural problem-solving skills and inquisitiveness and do not become disenfranchised from STEM subjects. Instead we need to harness these skills, developing them into our engineers and scientists of the future.”

In the UK there was a reported 55,000 shortfall of people with the necessary STEAM skills to fulfil job vacancies in 2015. This deficit is increasing year on year due to an ageing workforce and the lack of young people pursuing STEAM qualifications. As technology rapidly develops, demand for cutting-edge STEAM skills is also putting pressure on this skills shortage – some reports state that up to 60% of the current school population will be doing jobs that will be unrecognisable in the future due to technological advancements. The 4th industrial revolution is here, we need to keep up or risk a serious threat to the UK’s STEAM industry and economy as we fall behind the rest of the world.

Science and engineering is everywhere; in cosmetics, music, our social lives, vehicles, our homes. If 50 percent of our population don’t have a say in whether something is fit for purpose, then how can products or systems be suitable for all of us? And if those young people that are consuming technology do not see a future for themselves in the STEAM workforce, then how does the UK develop and progress?

In a world when more women than ever are working, 15.3m or 71.4% of women over 16 were working in the UK in 2017, we need a game changer to ensure that more young people and especially girls progress into jobs that meet future STEAM needs and create products and services fit for all. Excellent STEM engagement and Careers Advice is occurring across the country, but mainly as extras to an already overloaded school curriculum, and focussed at secondary aged pupils. Instead we need to start young, put STEAM front-and-centre within education, and work together to increase our STEAM numbers tenfold - a hundredfold - across the country. We need to act, and we need to act now.

Image credit: Philippa Glover, CNC Robotics, from the DIT Tech Champions Mission, Munich



PHILIPPA GLOVER

## There is art in manufacturing and manufacturing in art

STEM is a topic we are very used to hearing about,  
however we all know there should be an A in there somewhere...

STEM represents science, technology, engineering and mathematics plus the arts – which could include humanities, language arts, dance, drama, music, visual arts, design and new media. The main difference being one focuses on scientific concepts whereas the other investigates the same concepts but does this through inquiry and problem-based learning methods used in the creative process.

Working for a robotic integrator like CNC Robotics has reinforced the importance of problem-based learning methods used in the creative process. When it comes to providing automated solutions, an interdisciplinary team is needed, to enable us to creatively problem solve and deliver a practical working solution that supports economic development but also social and ethical benefits that automation can bring.

STEAM skills form part of everything we make and do, yet the data which informs design and decision making is predominantly focused on one branch of society, instead of accurately considering the needs of a more inclusive and diverse society.

The creative dimension of science and technology is being lost and as a result is impacting our ability to creatively problem solve and apply design thinking.

Those that we do inspire sometimes we fail to keep. We all know someone who has had a break from their job at some point over the course of their career who has failed to return, this is an extremely common problem and some people acknowledge that the “biggest problem” is not getting individuals into the sector but actually keeping them there. It is just by chance that I am a woman and unfortunately have experienced this first hand. It is important we support people no matter who they are or what stage they are at and provide vital role models along the way.

Festivals such as The Festival of Making are vital in creating a platform for inspiration and discussion. There is art in manufacturing and manufacturing in art. We see this every day at CNC Robotics whether we are working with a traditional manufacturer to automate a section of their manufacturing process or deliver a robotic machining cell to an artist. They are both artisans in their own right and can learn a lot from one another.

We have a real opportunity to move beyond historical stereotypes associated with STEM and inspire new generations of interdisciplinary innovators.

CHELSEA SLATER,  
COFOUNDER OF INNOVATE HER



Now more than ever there is a need for science, technology, engineering and maths (STEM) concepts to integrate with the arts (STEAM), across curriculum and in industry. Women are frequently at the forefront of this global movement of change, yet their representation is still limited. We need a game changer.

**We asked Chelsea Slater, co-founder of Innovate Her – a STEM initiative based in Liverpool, for her thoughts on game changing strategies.**

**What are the issues and barriers to raising the levels of women in STEAM?**

Education has a big part to play in this. For example, currently only 40% of schools in the North West offer Computer Science GCSE and only 9% of students take it. This falls even more at A level and only 5% of university students studying this subject are female. The curriculum needs refreshing and updating. A lot of the feedback we hear is that when girls are taking subjects like Computer Science they are “Bored” and “Uninspired” by the content.

Stereotypes still exist in society and both girls and boys are still being taken on different paths. Girls are often told to go into more empathetic / caring roles like teaching, nursing or low paid roles like hairdressing. Boys are often told to go into Science, Computing and Robotics, which are much higher paid. This puts pressure on boys too, and boys are expected to look after their families and earn lot's of money.

**Who do we need to inspire to help raise the numbers of women?**

We need to build confidence in women. We need to tell them that they can be or do anything they want to. We need to showcase role models from different aspects

of life, people with different ethnicities, from different social backgrounds, from different walks of life. We need to showcase women who are strong, resilient, brave and are experts within their field. We need to showcase men who have emotion, who are caring and who support women and believe in equality.

We also need to inspire teachers, to use technology within the classroom. Show them the importance of tech and that all careers are now tech careers, and children should understand how to use it in whatever career they choose to do. Government need to give education more funding and more teacher training in STEAM skills.

**How do we encourage interest in STEAM subjects for young girls from an earlier age?**

We've found that as soon as you engage with girls in an interesting and fun way they are interested in STEAM subjects, they just never knew that this career choice was accessible to them because there aren't enough role models out there. We need to make sure teachers are encouraging all of their students to take opportunities like this. Unfortunately stereotypes are engrained in society and we all have bias because of this, we're often told that teachers tell their female students not to go into a certain subject (STEM) because they are a female - yes this still happens in 2019.

[innovateher.co.uk](http://innovateher.co.uk)



Crafts Council in association with  
Creative Lancashire & National Festival of Making

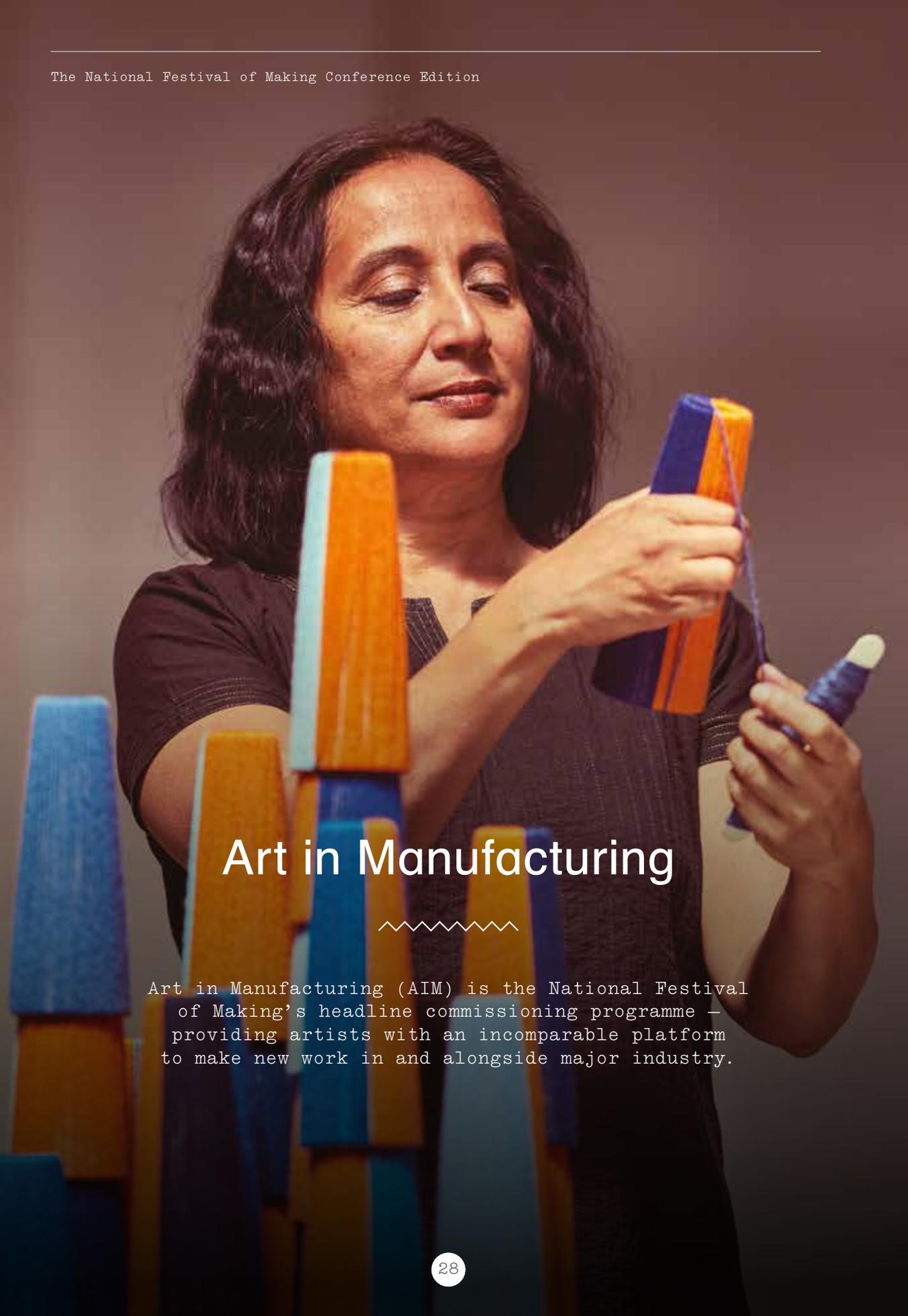
# Real — to — Reel

Real to Reel: The Craft Film Festival continues its mission to celebrate the diversity of craft skills around the globe. During the National Festival of Making weekend we present a unique medley of heart-warming shorts, selected from an open call, that explore the human relationship with making and materials.

Saturday 15 & Sunday 16 June

Films will be screened at Blackburn Cathedral,  
Cathedral Close, Blackburn BB1 5AA

No booking necessary, free admission.



## Art in Manufacturing

Art in Manufacturing (AIM) is the National Festival of Making's headline commissioning programme – providing artists with an incomparable platform to make new work in and alongside major industry.



AIM is a programme co-commissioned by Festival of Making and Super Slow Way. It features groundbreaking collaborative commissions created by makers and artists paired with global manufacturers based in Lancashire, such as the Cardboard Box Company, Graham & Brown, and WEC.

For 2019, AIM Season 3 presents a series of collaborations between the following artists and partner factories: Anna Ray & Forbo Flooring Systems; Daksha Patel & Blackburn Yarn Dyers; Amy Pennington & Heritage Envelopes; Dan Edwards & The Senator Group; and Liz Wilson & Spiroflow.

We'll be profiling those involved in a series of intimate in-situ talks alongside the exhibits, plus a panel discussion featuring past and present participants.

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**Ahead of this year's presentation the artists and manufacturers involved shared perspectives on how they see productive, creative or other impacts developing between the art and manufacturing worlds.**

**Daksha Patel & Blackburn Yarn Dyers**

"There is a wonderful mixture of science and intuition as I've discovered when I speak to people here. There is technical knowledge, but also there is the know-how, which comes from years of experience and understanding your materials."

– *Daksha Patel*

"In the textile world art and creativity work together with manufacturing all of the time. It is the designer's creativity that imagines and develops products that require us to make 'reality' in product. I believe that art and creativity is important in any manufacturing, especially textiles."

– *Anthony Green, Blackburn Yarn Dyers*

### **Liz Wilson & Spiroflow**

“When the intention of something is removed, altered or interrupted this is when something fascinating happens during the creative process. As we continue to pursue automation through the evolution of the machine, I am confident that the repurposed and refurbished artefacts from our global scrapyards will continue to be used as tools within the creative process.”

– **Liz Wilson**

“I don’t think it is an unusual meeting at all. Da Vinci always merged mechanics with art in his work such as the design for a helicopter. I think this festival is just highlighting this historical link for the present day. Art finds the beauty in anything, and there is plenty of beauty in manufacturing!”

– **Eleanor Spensely, Spiroflow**

### **Anna Ray & Forbo Flooring Systems**

“I imagine that myself and the team at Forbo will have particular views on our output, standards that we strive to meet, a form of identity/brand identity to maintain. Perhaps we will share the desire to be seen as working at the cutting edge of our disciplines. There may well be distinct philosophies at play and specific attitudes to working with materials, form and colour that will be relatable.”

– **Anna Ray**

“Design and aesthetics are key features in our flooring. Although the flooring needs to be fit for purpose, like safety flooring, perhaps have acoustic properties; be suitable for use in an entrance etc. If the product doesn’t look good, we won’t sell it, so the use of colour and design is crucial to the success of our business, so I don’t think the worlds are too far apart.”

– **Janet Lowe, Forbo Flooring Systems**



### **Amy Pennington & Heritage Envelopes**

“One particular engineer showed me parts he had fabricated to help fix his neighbours clutch pedal – I could see straight away how he creatively could make things work whether in the factory or with other bits of machinery – I think an engineer’s mind is pretty similar to an artists. It’s inquisitive, we ask questions.”

– **Amy Pennington**

“All we can hope for is that the art/creativity of the project helps open people’s eyes to what we do here at Heritage, we hope it will help engage our staff more within the business and will help our employees look at what we do in a different perspective.”

– **Mark Sears, Heritage Envelopes**

### **Dan Edwards & The Senator Group**

“For me there really isn’t really any distance between the two worlds, it is people having ideas, working on them, making them happen and then presenting them. The only difference is the purpose of the outcome. There is a constant crossover and I think it’s healthy for both ‘art’ and ‘manufacturing’ to take part in this kind of cross-pollination. Quite often I want things that I make to have the appearance of objects that already exist and if there is a way of using the manufacturer of that object then all the better. Equally, artists can often give a new perspective, or approach to a problem that is useful for industry. This is when collaboration is at its best.”

– **Dan Edwards**

“By the very nature of what manufacturing is and does, is art. The output is often a beautiful object of desire; the journey can just often be forgotten.”

– **Gemma Vaughn, The Senator Group**



You can read the full interviews on the Festival of Making website.

**Events: AIM Maker Talks, Saturday 15th & Sunday 16th June, various times and locations.**

**AIM Panel, Sunday 16th June, 14.30, Blackburn Cathedral.**

Photography by Daniel Allison.

CREATIVE CAREERS  
BY CREATIVE INDUSTRIES FEDERATION

The new Creative Careers Programme will help more than 2 million teenagers discover their creative futures.

Our world-leading creative industries, the fastest growing sector in the UK, contribute more than £100 billion each year to our economy - that's more than the automotive, life sciences, aerospace, oil and gas industries combined. Put simply - our creative industries are absolutely fundamental to the health of our economy as a whole, and the opportunities for young people to use their creative skills in the workplace are already huge and will grow and grow.

We hear from young people and those advising them on their careers that they believe that creative skills and qualifications simply can't lead to employment in the future. This just isn't true. One in 11 people are working in the creative industries and the number of creative occupations is growing at double the rate of overall employment. Additionally, creative jobs are less likely to be replaced by robots, with 87% of creative occupations at low or no risk of automation. This makes investment in equipping young people for creative careers absolutely vital if we are to ensure that the UK has a resilient workforce, prepared for the future.

Yet many young people (and those advising them) are unaware that they could use their creative skills in the workplace. One consequence is that 90% of creative industries jobs are currently occupied by more advantaged socio-economic groups.

We need to prepare and train our future creative workforce, but there are barriers that stand in our way. These include a simple lack of public awareness of the nature and range of creative careers available and how to pursue them. Careers in the creative industries span everything from the performing arts, fashion and architecture through to publishing, video games and film. They include 'behind the scenes' roles that young people may not even know exist, as well as the incredible scope for creative roles within organisations outside the creative industries, such as working as a designer for a car manufacturer.



In March, the Creative Industries Federation, ScreenSkills and Creative & Cultural Skills launched the new Creative Careers Programme. The programme will provide up-to-date information on the extraordinary range of creative careers, helping a more diverse range of young people to take up the exciting opportunities available. It will reach more than 2 million young people with better careers advice, and open doors to ensure that the widest possible range of talented young people are considering creative careers.

The Creative Careers Programme's launch coincides with the one year anniversary of the special creative industries "sector deal", a part of the Government's industrial strategy which was brokered through the Creative Industries Council to recognise the importance of the creative industries to the UK economy.

The vitality of our sector depends on it, but so too do the futures of the young people who have such an incredibly rich array of creative opportunities ahead of them.

To find out more about how to get involved with the Creative Careers Programme, please email [creativecareers@ccskills.org.uk](mailto:creativecareers@ccskills.org.uk) or visit the Creative Industries Federation website: [creativeindustriesfederation.com](http://creativeindustriesfederation.com)



**Sarah Gregory, Head of Creative Careers at the Creative Industries Federation, will be participating in our Why Creativity & Making Matters Roundtable: 13.30 Friday 14th June at Blackburn Museum & Art Gallery, and the Future Skills Panel: 13.30 Saturday 15th June.**

THE CREATIVE STEP PROGRAMME



# Creative Lancashire is on a mission!

We want to make the county's creative sector the fastest growing in the country by supporting the next generation of creative businesses and retaining local talent. So, we commissioned The Creative Step, dedicated to the needs of the sector and founded on understanding that the unique qualities and requirements of creative enterprises are not currently met by mainstream business development initiatives.

Illustrations by Hannah Watson.

The Creative Step is a hands-on, interactive course where you work directly on aspects of your business. It has been developed specifically to support creative businesses and ensure they are resilient for the future. Through a deep understanding of the needs of creative entrepreneurs, the programme has been carefully structured to support you and your business, whether you are starting up or are planning for your next stage. It builds on leading tools and techniques that support creative businesses globally, including aspects of the Creative Enterprise Programme run by Nesta and the British Council.

"It really helped me understand and prioritise what needs to be done in my business. The workshop held up a mirror to my business and I enjoyed the opinions from all the other participants."

The pilot programme was researched, developed and delivered in Spring 2019. Participants on the pilot, a diverse group ranging from start-ups to established agencies, artists to photographers and brand specialists, found that the programme helped them focus on the future, clarifying the purpose and activities of their creative enterprise, putting them in control and giving them confidence on what actions are needed to take to support and develop their business. Over the three days of the programme, creative enterprise owners got an opportunity to step back from their day-to-day activities in a safe and supportive space to reflect, review and refresh their business.

"For anyone feeling like themselves or their business needs more direction, confidence, a stronger story, or even a new and diverse network of business contacts – this is the programme. It makes you think about the important steps your business requires and gives you the time and space to consider and act."

The programme is co-developed and delivered by Catherine Docherty (Journey), who works with Nesta and British Council to deliver creative business support globally, and Jonathan Ball (Designmine & Design Associate, V&A Dundee).

For National Festival of Making Jonathan Ball will be presenting a bite size introduction to Creative Step at King Georges Hall and will also be one of the team of advisors on hand to provide creative business support for the Creative Step - Maker Development Business Support Surgeries (Sat 15 June).



## The Creative Step: Maker Development & Business Support Surgeries

Do you have a creative business? Do you want to take it to the next level? Are you planning to be a creative entrepreneur? If so, the Creative Step is for you!

Creative Lancashire are offering creatives and makers the opportunity to receive one-to-one business support and advice to develop your creative career or enterprise. Our team of advisors can offer practical and valuable advice in a number of areas, including; launching your creative career or business, responding to calls, commissions, marketing, finance and protecting your ideas with David Parrish (T-shirts & Suits), Intellectual Property Office, Digital Lancashire and others.

For more information about The Creative Step and to apply for a Maker Development Surgery Slot visit: [creativelancashire.org](http://creativelancashire.org)

# Biographies



**Paula Akpan**  
Founder, Black Girl Fest

Paula Akpan is a journalist, speaker and founding director of Black Girl Festival, the UK's first arts and cultural festival celebrating black women and girls. She is also the co-founder of the 'I'm Tired' Project, a photography campaign and international workshop programme, which led to her receiving the Points of Light Award in 2017 for making a change in her community.

[blackgirlfest.com](http://blackgirlfest.com)



**Halima Cassell**  
Ceramicist

Halima is one of the UK's most distinctive and dynamic ceramicists. She was born in Kashmir and grew up in Blackburn, Lancs. Her work reflects her dual international and local heritage. In recent years, Halima has travelled throughout Britain, and in Italy, Japan and Pakistan, to explore new materials, techniques and approaches. Travel has renewed her appetite for experimentation – in Japan she threw pots whilst stood on a step ladder and in Italy she worked in marble for the first time.

[halimacassell.com](http://halimacassell.com)



**Dawinder Bansal**  
Artist

Dawinder Bansal is an award-winning British producer and artist who creates stage shows and immersive art installations, weaving South Asian cultural heritage and contemporary stories into her work. As a consultant she helps mid to large scale arts organisations and festivals achieve diverse audience engagement. Dawinder's 'Making of a South Asian Wedding' (for AIM at NFM2018) is sighted by ACE Creative People & Places programme as a leading example of best practice for creating work with, and for, diverse communities.

[dawinderbansal.com](http://dawinderbansal.com)



**Daniel Charny**  
Founder & Creative Director,  
From Now On

Daniel Charny is an internationally recognised curator, consultant, strategist and educator. He is founding curator of the Aram Gallery, creative director of the international multi-site Maker Library Network and is Professor of Design at Kingston University. Daniel is also co-founder of Fixperts, an award-winning, hands-on learning programme that challenges young people to use their imagination and skills to create ingenious solutions to everyday problems.

[fromnowon.co.uk](http://fromnowon.co.uk)



**Janet Boston**  
Curator, Manchester Art Gallery

Janet Boston is Curator of Craft and Design at Manchester Art Gallery where she works with sculpture, furniture and studio crafts from many countries, encompassing both contemporary and historic design. Janet has curated major exhibitions, including Halima Cassell's Eclectica- global inspirations, South Asian Design and Eastern Exchanges – the art of China, Japan and Korea. She is particularly drawn to work by artists like Halima Cassell, who blur the boundaries between art and craft.

[manchesterartgallery.org](http://manchesterartgallery.org)



**Alison Clark**  
Director North,  
Arts Council England

Alison is responsible for Arts Council's work in the north west and strategic development of arts centres, festivals, outdoor, community and interdisciplinary arts across England. She is a 2018 fellow of the DeVos Institute of Arts Management at the University of Maryland, a trustee of Northern Film and Media and previously a Governor at Teesside University. She designed and led the £35 million Ambition for Excellence funding programme that supported ambitious productions with talent development and diversity at their core.

[artscouncil.org.uk](http://artscouncil.org.uk)



**Rachel Cooper**  
Lancaster Arts

Rachel Cooper OBE is Distinguished Professor of Design Management and Policy at Lancaster University. She is Director of ImaginationLancaster, and Chair of Lancaster Institute for the Contemporary Arts (LICA). Professor Cooper has researched and published extensively on design thinking; design management; design policy; wellbeing and socially responsible design. She was founding editor of The Design Journal, founding President of the European Academy of Design and has undertaken several advisory roles to national and international universities, government and non-governmental organisations.

[lancaster.ac.uk](http://lancaster.ac.uk)



**Louise Gardiner**  
Lab Technician and H&S  
Manager, Darwen Terracotta

I decided two years ago to change my career path, from working with challenging young people to exploring manufacturing. I joined Darwen Terracotta Ltd in November 2017 and now I work with artists and architects from all over the world on restoration and new build projects. I've since gained qualifications and experience to help in what are both challenging and rewarding roles. I work with schools, talking to young people about manufacturing, and encourage young women daily to consider working in what is traditionally a male dominated industry.

[darwenterracotta.com](http://darwenterracotta.com)



**Christine Cort**  
MD of Manchester International  
Festival (MIF)

With her co-founder, Christine launched MIF in 2007 as an artist-led, commissioning Festival, presenting a spectrum of performing arts, visual arts and popular culture pieces. She currently sits on the Marketing Lancashire board and on the Nighttime Economy Board. In 2016, Christine was awarded Inspirational Leadership in Arts & Culture at the Inspiring Women Awards and recognised as one of Greater Manchester's 100 inspirational women in 2017.

[mif.co.uk](http://mif.co.uk)



**Malcolm Garrett**  
Creative Director, Images&Co

Malcolm is widely regarded as a key influence on the development of contemporary British graphic design. As a first-generation punk, while still at art school in Manchester in 1977 he founded the innovative graphic design group Assorted iMaGes, and subsequently created landmark designs for Buzzcocks, The Members, Magazine, Duran Duran, Boy George, Simple Minds and Peter Gabriel. In 2015 Malcolm was among the first 10 designers to be inducted into the Design Week 'Hall of Fame'.

[malcolmgarrett.com](http://malcolmgarrett.com)



**Sandra Dartnell**  
Creative & Cultural Skills

As Partnership Manager of the North West for Creative & Cultural Skills, Sandra focuses on building industry-education networks to help increase diversity in the workforce and ensure that learners are able to develop the skills that our industry needs. She covers workforce strategy, skills gaps and shortages in the sector, and how the skills system works for employers and young people in the North West. Based in the Wirral, Sandra loves ideas, behaviour and design.

[ccskills.org.uk](http://ccskills.org.uk)



**Philippa Glover**  
Strategy & Business  
Development Director

Philippa Glover works for CNC Robotics Ltd, a leading industrial automation company pioneering the use of robotics where she leads the development of the business and its people. She is passionate about working closely with the community to address key issues which will shape the future of the industry. Philippa is a member of the Institute of Directors and recently joined Manchester Metropolitan University Industrial Advisory Board.

[cncrobotics.co.uk](http://cncrobotics.co.uk)



**Patrick Grant**  
Designer & Founder,  
Community Clothing

Patrick Grant launched Community Clothing in Blackburn in 2016 as his own response to address the wastefulness of fast fashion and the inefficiency of seasonal fashion cycles. He developed Community Clothing as a socially-minded business and as a way to support some of the UK's longest-established textile manufacturers. The brand aims to disrupt traditional fashion production, whilst directly benefitting the local community. Since 2013, Patrick has been a judge on BBC's 'Great British Sewing Bee'.  
[communityclothing.co.uk](http://communityclothing.co.uk)



**Sarah Gregory**  
Creative Careers, Creative  
Industries Federation

Sarah Gregory, the Head of Creative Careers at the Creative Industries Federation, has more than 30 years of arts, education and industry experience to draw upon. Sarah ran her own creative careers consultancy and was previously the schools and careers manager at Creative Skillset and the enrichment programme manager for ARK Schools. A current school governor and non-executive director of Repräsent radio, Sarah is passionate about improving access to the creative industries across the UK.  
[creativeindustriesfederation.com](http://creativeindustriesfederation.com)



**Charles Hadcock**  
Artist & Chairman, Creative  
Lancashire

Charles is a Lancashire-based contemporary sculptor of large-scale works which feature in collections around the UK and Europe. This Queen's Award recipient for Enterprise Promotion has used his knowledge of manufacturing and engineering to successfully delve into developing the manufacturer Roach Bridge Tissues, building a hydro electricity generating station and creating a multi-occupancy art and design centre.  
[charleshadcock.com](http://charleshadcock.com)



**Jamie Holman**  
Artist, Curator and  
Fine Art Educator

Jamie Holman is an artist and writer and leads fine art at Blackburn College. In January 2017, Jamie became a commissioned artist for the groundbreaking 'Art In Manufacturing' project, as part of the first ever National Festival of Making. He is now a non-executive director of The National Festival of Making CIC, a director of PRISM Contemporary gallery and studios in Blackburn, and is currently Artist in Residence for The British Textiles Biennial 2019.  
[jamieholman.com](http://jamieholman.com)



**Robert Howell**  
Director, Culturapedia

Robert Howell is Co-Director of Culturapedia, a Blackburn-based arts project management company focused on engaging communities with professional arts. Culturapedia delivers Spot On Lancashire, an Arts Council England portfolio organisation, promoting professional performing arts in libraries and village halls across the county. He has a Masters in Cultural Economics from Erasmus University in Rotterdam. He is also a textile artist and banner maker with a background in participatory arts.  
[culturapedia.co](http://culturapedia.co)



**Dave Kirkwood**  
Designer, Dave Kirkwood Studio

Dave Kirkwood founded his art and design practice, Dave Kirkwood Studio, in 2007. Alongside their client work they develop experimental working models for generating unique solutions to core brand visual communications problems. Their commercial work is underpinned by a body of self-initiated projects and stimulated by the teaching they undertake. Previous projects include 3hundredand65 – a graphic novel created on twitter in aid of Teenage Cancer Trust.  
[davekirkwood.com](http://davekirkwood.com)



**Kerry Harrison**  
Digital Skills Coordinator,  
Lancashire Digital Skills  
Partnership

Before the LDSP, I was a Curriculum Manager across a range of subjects at a Lancashire College, and led digital skills development and innovation for the large staff body of the College. My background is in teaching and I have also worked as a 14-19 Curriculum Support and Development Manager at St Helens Local Authority, working collaboratively across the Borough and Merseyside to increase the curriculum and career opportunities for young people.



**Helen Heggie**  
Director, STEMFirst

Helen Heggie is owner of STEMFirst – an Educational Consultancy. Always passionate about STEM, she studied for a mechanical engineering degree at Cambridge University before working for 10 years in Research and Design for Ford Motor Company. A love of shouting about STEAM and its endless possibilities, led Helen to set up STEMFirst to take the STEAM message to a wider audience, helping young people and their influencers understand how exciting and essential STEAM is to society.  
[stemfirst.com](http://stemfirst.com)



**Darren Henley OBE**  
Chief Executive,  
Arts Council England

Darren Henley's two independent government reviews into music and cultural education resulted in England's first National Plan for Music Education, new networks of Music Education Hubs, Cultural Education Partnerships and Heritage Schools, the Museums and Schools programme, the BFI Film Academy and the National Youth Dance Company. He holds three degrees and has written three books, including Creativity: Why It Matters. Darren is also a recipient of the British Academy President's Medal for contributions to music education and research, and the arts.  
[artscouncil.org.uk](http://artscouncil.org.uk)



**Gemma Latham**  
Researcher, Transformation  
North West

Gemma Latham is a researcher and participatory artist/maker working with cultural industries to engage the public via the intersections of material craft and digital technology. Her work explores the transformative qualities of making seeking to capture, make explicit subconscious experiences to further understand digital skill and craft labour. Based at Manchester Metropolitan University, Gemma is one of 12 PhD students as part of Transformation North West (TNW), part of the NWCDDTP.  
[transformationnorthwest.org](http://transformationnorthwest.org)



**Gareth Lloyd Owen**  
Director, Other Today

Gareth Owen Lloyd is co-founder of Other Today, a design consultancy working to widen access to skills and tools found in makerspaces. Their most recent project is a pop-up micro factory for Participatory City in Barking and Dagenham. They are part of the EU's Distributed Design Market Platform, prototyping a sustainable future for manufacturing. Gareth was part of the team that set up London's first FabLab, Machines Room, and is Chief Maker for Little Inventors.  
[other.today](http://other.today)



**Kathy McArdle**  
Director England & Cities:  
UK, British Council

Kathy has a huge amount of experience of urban regeneration and economic development projects which place culture and international cultural relations at the heart of city growth. Having previously worked with a number of organisations in the run-up to the Liverpool EU Capital of Culture year and developing the city's long-term cultural strategy, Kathy went on to develop the Visitor Destination Strategy for Salford Quays and Media CityUK. She is currently developing the Global Cities strategy for the British Council.  
[britishcouncil.org](http://britishcouncil.org)



**Daksha Patel**  
Artist & AIM 2019 Participant

Daksha Patel's practice explores scientific processes of measuring, mapping and visualising the human body and its environment. Residencies and research within scientific institutions regularly inform her work. They include Life Science, University of Dundee; Neuro and Imaging Science, University of Manchester, and Applied Mathematics at University of Bristol. Her work is held in public and private collections.

[dakshapatel.co.uk](http://dakshapatel.co.uk)



**Josie Warden**  
Senior Researcher, Economy RSA (Royal Society of Arts)

Originally trained as an embroidery designer, Josie worked with UK based brands before undertaking a Masters in Sustainable Development at Forum for the Future. She came to the RSA to work on the Great Recovery, programme funded by Innovate UK, which investigated the circular economy through the lens of design. In her current work, she is partnering with the Ellen MacArthur Foundation on Make Fashion Circular, working with young designers to shape the future fashion system.

[thersa.org](http://thersa.org)



**Jason Stocks-Young**  
Founder of JS-Y Leatherworks & Diamond Awl

Jason Stocks-Young is a traditional leatherworker based in Saddleworth. He shares his passion for his craft through teaching under Diamond Awl Leather Workshop and also designs and makes his own collection, with hand stitching at the core of his work. He is passionate about ensuring traditional skills have a place in the future and recently took part in the BBC2 TV series Made in Great Britain, which celebrated Britain's manufacturing heritage.

[jsyleatherworks.co.uk](http://jsyleatherworks.co.uk)



**Adele Orcajada**  
Partner, MaterialDriven

Adele is partner of a design agency and materials library in London, where she investigates material innovation and its impact across all industries. With materials at the core, her research is dedicated to encourage ethical and sustainable practices within craft and design. She has a background as an accessories product developer, sourcing materials and transforming them into products for high street fashion brands and fair trade companies across Europe and South America.

[materialdriven.com](http://materialdriven.com)



**Martyn Ware**  
Musician, Artist, Producer, Social Activist & Sound Designer

Hailing from Sheffield, Martyn has written, performed and produced record albums for amongst others, the Human League, BEF, Heaven 17, Tina Turner and Marc Almond. His Illustrious Co. Ltd, co-founded with Vince Clarke, explores the creative and commercial possibilities of their unique three-dimensional sound technology practice, collaborating with clients globally. Martyn also lectures on music production, technology, and creativity at universities and colleges across the world. In 2018, he produced two soundscape pieces for the Festival of Making.



**John Wilson**  
Director, Darwen Terracotta

Jon is co-founder of Darwen Terracotta and has a background in design, architecture and construction. With a workforce of fifty skilled craftspeople, Darwen Terracotta manufacture terracotta and faience for the UK, North America and Australian markets, supplying to prestigious projects for restoration and new build construction. Darwen Terracotta participated in the second series of Art in Manufacturing in 2017.

[darwenterracotta.com](http://darwenterracotta.com)



# Festival of Making Talks



Alongside the weekend programme of hands-on workshops, performances and art installations, there will also be a series of presentations, panels, interviews and speaker events taking place at Blackburn Cathedral, Blackburn Museum & Art Gallery, and various town centre locations.

Image credit: Dave Kirkwood & Jane Foster at Festival of Making 2016 by Richard Tymon.

# Talks

## WOMEN IN STEAM – INSPIRING THE NEXT GENERATION (Roundtable)

*What are the issues and barriers to raising the levels of women in STEAM? What are the stereotypes vs the reality of STEAM jobs, and how do we convey this reality? How do we encourage an interest in STEAM subjects for young girls from an earlier age?*

There's a need for science, technology, engineering and maths (STEM), concepts to integrate with the arts (STEAM), across curriculum and in industry. We invite perspectives and propositions from trailblazing women working in related industries.

In association with the Lancashire Digital Skills Partnership

Key Contributors: **Daksha Patel** (Artist), **Helen Heggie** (STEMFirst), **Louise Gardner** (Darwen Terracotta) & **Philippa Glover** (CNC Robotics)

**Date:** Friday 14 June  
**Time:** 10.45 – 12.00

**Venue:** Blackburn Museum & Art Gallery, Museum Street

FREE to attend – Pre-registration essential via Eventbrite

## THE ART & THE POSSIBLE (Roundtable)

### Ideas emerging from the intersection of the arts, making, manufacturing and technology

The Art in Manufacturing (AIM) programme, a festival highlight, features ground-breaking collaborative commissions created by makers and artists paired with global manufacturers based in Lancashire. The relationships formed between manufacturer, workers and artists are rich and deep, resulting in high quality works and mutual benefits. This discussion will consider the exciting ideas emerging from the likes of AIM, similar artistic interventions and other Createch endeavours, where technology connects with creativity to produce new activities and products.

Key Contributors: **Adele Orcajada** (MaterialDriven), **Charles Hadcock** (Artist), **John Wilson** (Darwen Terracotta), **Liz Wilson** (Artist) & **Nicola Ellis** (Artist)

**Date:** Friday 14 June  
**Time:** 15.10 – 16.25

**Venue:** Blackburn Museum & Art Gallery, Museum Street

FREE to attend – Pre-registration essential via Eventbrite

## WHY CREATIVITY & MAKING MATTERS? (Roundtable)

Creativity is increasingly important to our current and future generations' ability to strive, survive and succeed in life, and in any profession. However, creativity and the expressive arts disciplines are the victims of ever diminishing budgets and their importance marginalised. This roundtable will highlight the approaches, ideas and individuals who are responding to this crisis in often extraordinary ways.

In association with Creative Industries Federation & CCSkills – Creative Careers Programme.

Key Contributors: **Darren Henley** (Arts Council), **Sarah Gregory** (Creative Industries Federation), **Lucy Kennedy** (National Saturday Club), & **Daniel Charny** (Fixperts)

**Date:** Friday 14 June  
**Time:** 13.30 – 14.45

**Venue:** Blackburn Museum & Art Gallery, Museum Street

FREE to attend – Pre-registration essential via Eventbrite

## GREAT IDEAS TO SAVE THE WORLD

*"The knowledge of how to make is one of humanity's most precious resources. Making is the most powerful way that we solve problems, express ideas and shape our world"*

Daniel Charny, *Power of Making* (2011), Fixperts & From Now On

In this age of acceleration, what and where are the sources of ideas that will help us navigate a world that is threatened by the impact of mass consumerism and globalisation? Who are the visionary creatives and makers that can help bring about change, conceive the new models and design radical solutions for making and using things in a more sustainable way? Inspirational guests at the forefront of new ideas in making and creativity, will highlight the concepts, models and individuals who are actively shaping a vision for a positive way ahead.

**Daniel Charny** (Fixperts) with guests: **Gareth Owen Lloyd** (Other Today), **Adele Orcajada** (MaterialDriven)

**Date:** Saturday 15 June  
**Time:** 11.15 – 12.05

**Venue:** North Transept, Blackburn Cathedral

**Patrick Grant** (Fashion Designer & Community Clothing) with guest **Josie Warden** (RSA)

**Date:** Sunday 16 June  
**Time:** 12.30 – 13.30

**Venue:** North Transept, Blackburn Cathedral

## Conversations in Creativity

### CONVERSATIONS IN CREATIVITY: MALCOLM GARRETT

**Malcolm Garrett** is widely regarded as a key influence on the development of contemporary British graphic design. As a first-generation punk, while still at art school in Manchester in 1977 he founded the innovative graphic design group Assorted iMaGes, and subsequently created landmark designs for Buzzcocks, The Members, Magazine, Duran Duran, Boy George, Simple Minds and Peter Gabriel. In 2015 Malcolm was among the first 10 designers to be inducted into the Design Week 'Hall of Fame'.

Hosted by **Dave Kirkwood**

**Date:** Saturday 15 June  
**Time:** 12.15 – 13.15

**Venue:** North Transept, Blackburn Cathedral

FREE to attend – Pre-registration essential via Eventbrite

### SUPER WOMEN – SMALL BUSINESS HEROES

What does it take to start a food business from your kitchen table? That's exactly what Zainab Bilal is doing. This dynamic entrepreneur is now at the forefront of a domestic manufacturing revolution in Blackburn, Lancashire. Molly Robbins launched Molly's Creative Cakes from her Rossendale home and went on to star on Channel 4's Extreme Cake Makers and win multiple awards for her extraordinary creations. These remarkable women will provide an insight into their respective journeys and the values that underpin their business.

**Molly Robbins** (Molly's Creative Cakes), **Zainab Bilal** (Pie Mezzane), hosted by **Wayne Hemingway**

**Date:** Saturday 15 June  
**Time:** 14.45 – 15.45

**Venue:** Outside Stage, Cathedral Quarter

FREE to attend

### MAKING & CREATING: THE SKILLS OF THE FUTURE?

In his publication, *Creativity: Why It Matters*, Darren Henley, Chief Executive - Arts Council England writes about the inextricable link between arts and science, and how creativity lies at the heart of human progress. Darren's proposition sets the context for our stellar panel to provide their own perspectives and expand on the themes discussed in our Why Creativity Matters roundtable, to present their own, unique insights on the current state of creative and arts provision in formal education and informal learning.

With **Rachel Cooper** OBE (Imagination Lancaster), **Alison Clark** (Arts Council), **Andria Zafirakou** (Artists in Residence), **Jason Stocks Young** (JSY Leatherworks) & **Daniel Charny** (Fixperts & From Now On)

**Date:** Saturday 15 June  
**Time:** 13.30 – 14.30

**Venue:** North Transept, Blackburn Cathedral

FREE to attend – Pre-registration essential via Eventbrite

## Conversations in Creativity

### CONVERSATIONS IN CREATIVITY: HALIMA CASSELL

**Halima Cassell** is one of the UK's most distinctive and dynamic ceramicists. Halima was born in Kashmir and grew up in Blackburn. Her work reflects her dual international and local heritage. In recent years, Halima has travelled throughout Britain and in Italy, Japan and Pakistan to explore new materials, techniques and approaches. Halima will be in conversation with **Janet Boston**, curator of Halima's current Eclectica-Global Inspirations exhibition at Manchester Art Gallery which runs until January 2020.

**Date:** Saturday 15 June  
**Time:** 16.30 – 17.30

**Venue:** North Transept, Blackburn Cathedral

FREE to attend – Pre-registration essential via Eventbrite



## CULTURE, CREATIVITY & PLACE: FESTIVALS AS A MOVEMENT FOR CHANGE

Is a festival the answer to fixing a broken and divided nation in a post Brexit, Trumpian age? The government has announced plans for a nationwide festival to take place in 2022, in celebration of the creativity and innovation of the UK. Meanwhile, recent studies show festivals are perceived as manifestations of mainly urban regions. A diverse line-up of creative and cultural producers will explore the role of festivals in cultural integration, transforming places and the counter perspectives of a festival's expression as a representation of artistic values vs the commercialisation of culture.

With **Christine Cort** (MIF), **Dawinder Bansal** (Artist & Producer), **Paula Akpan** (BlackGirl Fest), **Robert Howell** (Culturapedia), **Wayne Hemingway** MBE (Hemingway Design) & **Kathy McArdle**, Director of England & Cities - British Council

**Date:** Sunday 16 June  
**Time:** 13.25 – 14.25

**Venue:** North Transept, Blackburn Cathedral  
FREE to attend – Pre-registration essential via Eventbrite

## ART IN MANUFACTURING: ARTIST TALKS

For 2019, AIM Season 3 presents a series of collaborations between: Anna Ray & Forbo Flooring Systems; Daksha Patel & Blackburn Yarn Dyers; Amy Pennington & Heritage Envelopes; Dan Edwards & The Senator Group; and Liz Wilson & Spiroflow.

In addition to our panel on Sunday 16 June, we also offer an insight into the work and process of the artists involved this year in a series of intimate in-situ talks alongside the exhibits.

**Date:** Saturday 15 June 2019

**Time:** 14.40 – 15.00: Liz Wilson at 29 Northgate  
15.15 – 15.45: Daksha Patel at Prism Contemporary  
16.00 – 16.20: Amy Pennington at 50 – 54 Church St.

**Date:** Sunday 16 June 2019

**Time:** 11.00 – 11.20: Anna Ray at 50 – 54 Church St.  
11.35 – 11.55: Dan Edwards at 50 – 54 Church St.

## ART IN MANUFACTURING (Panel)

Art in Manufacturing (AIM) is a co-commissioned collaboration between the National Festival of Making and Super Slow Way. It pairs artists and makers with manufacturers and domestic artisans, giving the artists access to specialist machinery and heritage craft techniques, to create work that forms an integral part of the Festival. Our final panel of the weekend profiles the artists, commissioners and host manufacturers involved with the current and previous projects.

With **Anthony Green** (Blackburn Yarn Dyers) **Daksha Patel** (Artist), **Jamie Holman** (Artist), **Jon Wilson** (Darwen Terracotta), and other AIM artists – full line-up tbc

**Date:** Sunday 16 June  
**Time:** 14.30 – 15.30

**Venue:** North Transept, Blackburn Cathedral

FREE to attend – Pre-registration essential via Eventbrite

## EXHIBITION: Malcolm Garrett in association with GF Smith

Prominent designer, Malcolm Garrett will be sharing insights in special Conversations in Creativity event on Saturday 15 June. Garret features again in an exhibition of his work at Blackburn Cathedral. Check website for more information.

**Date:** Saturday 15 to Sunday 23 June 2019

**Time:** Cathedral opening hours

**Venue:** Blackburn Cathedral

FREE to attend – No booking required

## CREATIVE BUSINESS SUPPORT: Maker Development & Business Support Surgeries

Creative Lancashire are offering creatives and makers' the opportunity to receive one-to-one business support and advice to develop your creative career or enterprise. Our team of advisors can offer practical and valuable advice in a number of areas, including:

- Launching your creative career or business
- Responding to calls, commissions
- Completing applications for exhibitions and shows
- Applying for grants and funding
- How to best use web and social media for marketing
- Producing great images for web and marketing
- Routes to market & how to find your audience
- Access to finance
- Intellectual Property advice
- Product development & prototyping of new ideas

In collaboration with The Creative Step.

For more Information about the advisors and how to apply for a surgery slot please visit: [creativelancashire.org](http://creativelancashire.org)

## SCREENINGS: REAL TO REEL: THE CRAFT FILM FESTIVAL

Real to Reel: The Craft Film Festival is the first UK festival dedicated to films about making. Now in its fourth year, the festival continues its mission to celebrate the sheer depth and scope of craft skills around the globe.

**Date:** Saturday 15 & Sunday 16 June

**Time:** On rotation during Cathedral opening hours

**Venue:** Blackburn Cathedral

FREE to attend – No booking required

## MEET THE MAKER

Meet the Maker is photographer and film maker, Jak Spedding's series of insightful interviews with creative's throughout Lancashire.

## ART & MANUFACTURING & LOCAL FILMS

Alongside Real to Reel, we will also present a programme of specially commissioned and local films about making by Wash, Northern Heart and others.

## CREATIVE BUSINESS SUPPORT: BITESIZE SESSIONS:

A series of short workshops and tutorial sessions for creative practitioners and designer makers.

### Product Development & Prototyping of New Ideas:

From conceptual ideas through to fully developed CAD models Facilities like the AMRC, Innovation Clinic at UCLan, CAVE at Edge Hill, The Making Rooms in Blackburn and other facilities cross the county can help design, model and fabricate fully functioning prototypes in a variety of materials and processes. Find out more the help and support available in Lancashire.

With **Jonathan Ball** (Designmine & Design Associate - V&A Dundee)

### Introduction to The Creative Step Programme:

Do you have a creative business? Do you want to take it to the next level? Are you planning to be a creative entrepreneur? If so, the Creative Step is for you!

Opportunity to find out more about Creative Lancashire's new business support programme for creative businesses at all stages of progression, and how to sign-up for our next cohort.

With **Jonathan Ball** (Designmine & Design Associate - V&A Dundee)

### Common Photography Mistakes & How to Fix Them:

Achieving great images for your portfolio, website or applications can sometimes be complex and technically challenging. This tutorial workshop will take you through common photography mistakes and give you some tips on how to avoid them.

With **Jak Spedding** (Jak Spedding Photography)

### Understanding Intellectual Property

Do you think about your intellectual property (IP)? Do you understand whether you should protect your IP?

Having the right type of IP protection helps you to stop people stealing or copying the names of your products or brands, your inventions, the design or look of your products and the things you write, make or produce. This workshop provides an introduction IP (patents, trademarks, designs and copyright) and how to apply this information to your business.

With **Emma Richards & Nicholas Chard** (Intellectual Property Office)

**Date:** Saturday 15 June 2019

**Time:** 12.30: Product Development & Prototyping of New Ideas  
13.30: Understanding Intellectual Property  
14.30: Introduction to The Creative Step Programme  
15.30: Common Photography Mistakes & How to Fix Them

**Venue:** Kathleen Ferrier Bar, King George's Hall

No booking required – check website for timings: [creativelancashire.org](http://creativelancashire.org)

## Conference Programme

| DATE                  | EVENT                                                                    | TIME  | VENUE                                             |
|-----------------------|--------------------------------------------------------------------------|-------|---------------------------------------------------|
| Friday<br>14th June   | Women in STEAM – Inspiring the Next Generation (Roundtable)              | 10:45 | Victorian Gallery, Blackburn Museum & Art Gallery |
|                       | Why Creativity & Making Matters (Roundtable)                             | 13.30 | Victorian Gallery, Blackburn Museum & Art Gallery |
|                       | The Arts & The Possible (Roundtable)                                     | 15.10 | Victorian Gallery, Blackburn Museum & Art Gallery |
|                       | Making Apprenticeships Work (Optional Breakout Session)                  | 15.10 | Blackburn Museum & Art Gallery                    |
| Saturday<br>15th June | Great Ideas to Save the World – with Daniel Charny & Guests              | 11:15 | North Transept, Blackburn Cathedral               |
|                       | Conversations in Creativity: Malcolm Garrett                             | 12.15 | North Transept, Blackburn Cathedral               |
|                       | Making & Creating – The Skills of the Future (Panel)                     | 13.30 | North Transept, Blackburn Cathedral               |
|                       | AIM Artist Talks (Short in-situ talks alongside exhibits)                | 14.40 | Various locations around Blackburn                |
|                       | Superwomen – Small Business Heroes with Wayne Hemingway & Guests (Panel) | 14.45 | Outside Stage, Cathedral Quarter                  |
|                       | Conversation in Creativity: Halima Cassell with Janet Boston             | 16.30 | North Transept, Blackburn Cathedral               |
| Sunday<br>16th June   | AIM Artist Talks (Short in-situ talks alongside exhibits)                | 11.00 | Various locations around Blackburn                |
|                       | Great Ideas to Save the World – with Patrick Grant & Josie Warden        | 12.30 | North Transept, Blackburn Cathedral               |
|                       | Culture, Creativity & Place – Festivals as a Movement for Change         | 13.25 | North Transept, Blackburn Cathedral               |
|                       | Art in Manufacturing (Panel)                                             | 14.30 | North Transept, Blackburn Cathedral               |

|                          | ALL WEEKEND                                                                   | TIME                 | VENUE               |
|--------------------------|-------------------------------------------------------------------------------|----------------------|---------------------|
| Exhibitions & Screenings | Malcolm Garrett Exhibition in association with GF Smith                       | During opening hours | Blackburn Cathedral |
|                          | Real to Real: The Craft Film Festival Alongside films made by local producers | During opening hours | Blackburn Cathedral |



Creative  
Lancashire

THE NATIONAL  
FESTIVAL  
OF MAKING

C. Creative.  
Industries.  
Federation.

ART IN  
MANUFACTURING

creative  
& cultural  
skills

The National  
Skills Academy  
CREATIVE  
& CULTURAL

LANCASHIRE SKILLS  
& EMPLOYMENT HUB

DIGITAL SKILLS  
PARTNERSHIP  
LANCASHIRE

Manchester  
Art Gallery

G . F  
SMITH  
1885 ONWARDS

BLACKBURN  
CATHEDRAL  
2000 YEARS FOR LANCASHIRE

3MANFACTORY  
Brand Engineering

ACA  
ATLANTIC  
CONTEMPORARY  
ART

SOCIETY

CO-CRAFTS  
COUNCIL

boost  
Lancashire's Business  
Growth Hub

CARDBOARD  
BOXCOMPANY  
PART OF THE LOGSON GROUP  
MADE TO PROTECT

Conversations  
in Creativity

Wash  
EST. 2003

BM&AG  
Blackburn Museum  
& Art Gallery  
WWW.BLACKBURNMUSEUM.ORG.UK

Lancashire  
County Council

University Centre at  
Blackburn  
college

Blackburn  
College

THANKS TO: Michelle Bondesio, Dave Kirkwood, Rebecca/Andy & team (Wash Studio), Daniel Charny/Dee Halligan (From Now On), Rebecca Johnson & team (Blackburn Museum), Stephen Caton (Source Creative), The Virgers & team (Blackburn Cathedral), Jamie Holman & Annie Kerfoot (Blackburn College), Tom & Nathaniel (3ManFactory), Jonathan Ball, Jak Spedding, Helen Heggie, Sanda Dartnell, Kerry Harrison, Jane Crowther (GF Smith), Rob (Perspective), Elena & Lauren & Team (Deco Publique), Wayne & Gerardine (Hemingway Design).

